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**Everyday Culture in the Original Novel
and its Translation
(Based on the Translations of the Master and Margarita
Novel by Mikhail Bulgakov Into the Spanish Language)**

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The Master and Margarita novel by Mikhail Bulgakov, as a prominent work of art of Russian literature of the 20th century, has not only become an object for translation, but also an attractive work for translators. The existence of foreign translations of the novel raises the issue of translation quality. In Spain, The Master and Margarita was translated by Amaya Lacasa (2006) and Marta Rebón (2014). The issue of translation quality, from the point of view of linguistic translation theory, can be redefined as the issue of translation equivalence. The research into the correlation of the original novel and its translation presupposes the explanation of translation links, responsible for making the target images transparent. In this respect, the asymmetrical language form of the text of the novel is a very important issue. When translating fiction, translators should avoid stereotypical notions about the nation whose culture is the subject of their analysis; being objective and unbiased interpreters of unknown realia of another ethnic culture. In this article lexicon which expresses everyday culture is analyzed in the translations into Spanish of the novel "The Master and Margarita".

Keywords: Bulgakov, Master and Margarita, everyday culture, realia, translation, Russian, Spanish.

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Research area: philology.

The Master and Margarita by Mikhail Bulgakov, as a prominent work of art of Russian literature of the 20th century has not only become an object for translation, but also an attractive work for translators. Published in 1966-67, its translation was issued in different countries

as soon as 1967. There are currently seven translations of the novel into English written in the USA and the United Kingdom and eight Chinese translations. The novel was also translated into German, French, Spanish, Polish, and Ukrainian. The events and the works devoted to Mikhail

Bulgakov have attracted scientists from different countries (Bulgakov, 2012).

In Spain, *The Master and Margarita* novel was translated by Amaya Lacasa (2006) and Marta Rebón (2014).

The existence of the foreign translation of the novel raises the issue of translation quality. From the point of view of linguistic translation theory, this issue can be redefined as the issue of translation equivalence. The research into the correlation of the original novel with its translation presupposes the explanation of translation links, responsible for making the target images transparent. In this respect, the asymmetrical language form of the text of the novel is a very important issue.

Numerous references to the issue of isomorphism status and its constituting categories and characteristics in linguistics and translation justify the absence of a single linguistic and translation concept of isomorphism. It remains unquestionable that translation isomorphism is considered as a relationship of structural equivalence between the original text and its translation, fixed at a certain language level with the help of some language means. The study of the correlation of the segments of the original text and their translation show that the semantic situation and the predicates and actants representing it in principle are isomorphic. Along with this, there is an asymmetry in translation, determined on the one hand, by the actualized connections in the original text, when additions or omissions of semantic components of the original text appear in translation on a lexeme level, and on the other hand, by the differences in the cultures involved in the translation process.

It is necessary to consider the aforementioned theoretical and practical issues in more detail. When translating fiction, translators should avoid stereotypical notions about the nation whose culture is the subject of their analysis; being objective and unbiased interpreters of unknown

realia of another ethnic culture. As is shown by the research into the translations of Russian and Soviet literature into English, Chinese and Japanese, "living" stereotypes, anchored in the consciousness of a translator, can lead to a superficial interpretation of the original idea meant in the text and distort it through translation" (Razumovskaya, 2009; Kirsanova 2009: 201; Tarasenko, 2009).

This work aims to show how the difficulties of the translation of a situation, which seems normal at first glance, influence the impression of the whole novel and alienate a foreign reader from the ideas of the author. These difficulties will be shown using the novel *The Master and Margarita* by Bulgakov as an example. The analysis of the text material shows that it is important for the author to draw the attention of a reader to the process of change in the everyday culture of a Muscovite, to the culture of his or her daily life, the culture of eating and drinking.

This topic is raised in the story *The Heart of a Dog* and was reflected in the character of professor Preobrazhenskiy as a man of a certain culture and education: *На разрисованных райскими цветами тарелках с черной широкой каймой лежала тонкими ломтиками нарезанная семга, маринованные угри. На тяжелой доске кусок сыра со слезой, и в серебряной кадушке, обложенной снегом, – икра. Меж тарелками несколько тоненьких рюмочек и три хрустальных графинчика с разноцветными водками. <...> – Доктор Борменталь, умоляю вас, оставьте икру в покое. И если хотите послушаться доброго совета: налейте не английской, а обыкновенной русской водки. <...> – Заметьте, Иван Арнольдович, холодными закусками и супом закусывают только не дорезанные большевиками помещики. Мало-мальски уважающий себя человек оперирует закусками горячими* (On the plates painted with paradise flowers and with

wide black borders there was salmon sliced into thin pieces and marinated eels. On a heavy board there was a slice of cheese with “tears”, and in a silver dish, adorned with snow, there was caviar. Among the plates there were several thin liqueur glasses and three crystal carafes with waters of different colours. <...> – Doctor Bormental, I beg you, leave the caviar alone. And if you want to hear a kind piece of advice: pour not an English, but a normal Russian vodka. <...> Please note Ivan Arnoldovich, Bolshevik landowners have hors d’oeuvres and soup (after a drink). A man who respects himself a little eats hot appetizers”). Professor Preobrazhenskiy is opposed by Sharikov, a man of new learning, without the burden of any cultural habits: – *Вот все у вас, как на параде, – заговорил он, салфетку – туда, галстук – сюда, да «извините», да «пожалуйста – мерси», а так, чтобы по-настоящему, – этого нет. Мучаете сами себя, как при царском режиме. – А как это «по-настоящему»? – позвольте осведомиться. Шариков на это ничего не ответил Филиппу Филипповичу, а поднял рюмку и произнес: – Ну, желаю, чтобы все... – И вам также, – с некоторой иронией отозвался Борменталь. Шариков выплеснул содержимое рюмки себе в глотку, сморщился, кусочек хлеба поднес к носу, понюхал, а затем проглотил, причем глаза его наполнились слезами* (You have everything like a parade, – he began to talk – a napkin is there, a tie is there, and “excuse me”, and “please-merci”, and there is nothing real. You make yourself suffer like people did during the Tsar regimen. – And how is it “real”? – let me ask you. Sharikov didn’t reply to Philip Philippovich at all, but raised a liqueur glass and said: – Well, I hope for the best... – And for you too, – with a kind of irony which echoed Bormental. Sharikov poured the contents of a liqueur glass down his throat, made a wry face, and then swallowed, and his eyes were full of tears) (Tarasenko, 2015).

In *The Master and Margarita* the opposition of two cultures is shown by the contrast of Voland and his type as the members of a fading (or disappearing) culture and Muscovites, the members of a new culture. For instance, Voland drinks vodka from a *хрустальный графин* (crystal carafe), and wholeheartedly chooses the exquisite appetizers being served: *Степа, тараща глаза, увидел, что на маленьком столике сервирован поднос, на коем имеется нарезанный белый хлеб, паюсная икра в вазочке, белые маринованные грибы на тарелочке, что-то в кастрюльке и, наконец, водка в объемистом ювелирном графинчике* (Stepa, staring, saw that there was a tray served on a little table, which held sliced bread, pressed caviar in a little vase, marinated white mushrooms and on a little plate, something in a little pan, and, finally, vodka in a bulky jeweled carafe). This culture of wine drinking is opposed by another one: the “new” culture of wine drinking of Soviet Moscow, which is demonstrated by Lihodeev, Nikanor Ivanovich Bosoy, the diners of the Massolit restaurant and others, for example: *Никанор Иванович налил лафитничек водки, выпил, налил второй, выпил, подхватил на вилку три куска селедки...* (Nikanor Ivanovich poured a little Lafitte glass of vodka, drank it, poured a second one, picked up three slices of herring...).

In the language material analyzed from Bulgakov’s novel the verb *закусить* causes difficulty for the Spanish translators. It has the following meanings: 1) to eat a little bit (usually cold food and randomly) and 2) to eat after having a drink (wine or vodka) (Ozhegov, 1992: 213). The second meaning can be illustrated by the example of the translation of Bulgakov’s text: *Сидели мирно, совершенно тихо, закусывали* (They were sitting peacefully, completely relaxed, having appetizers). The verb *закусить* in this case represents an indicator of the process of wine drinking, i.e. the characters of the novel were

drinking and communicating at the same time. Some translations are shown below (Table 1).

In our opinion, these translations do not reflect the meaning of the Russian verb *закусывать-закусить* from the novel by Bulgakov. It could be because in Spanish there is completely no verb with the meaning “to eat after drinking something”. Both translators give their versions reflecting the nuances of the meaning, differing from the original text. Amaya Lacasa having translated *закусывать-закусить* as *tomando algunas cosas* (eating something), pays attention to the informal nature of the dinner. Marta Rebón, in turn, uses the phrase *picando algo de comer* to show the irregularity and insignificance of the meal, without considering the fact that the food follows the process of wine-drinking, i.e. substituting the meaning expressed by the Russian verb. We consider that for the author of the novel, it is important to show who drinks what and what is eaten after a drink.

Other examples where the actual appetizers are mentioned can also be considered. The word *закуска*, borrowed from the French language: *hors d'oeuvre* (“a small quantity of food served cold before the main course”), has another meaning in Russian: “the food which follows some wine” (Russian Semantics Dictionary 2000: 251). Mikhail Bulgakov shows that Volland lives in an aristocratic way, drinks from beautiful, expensive glassware and enjoys exquisite food while drinking. In such a way a certain common culture is demonstrated (Table 2).

In Spanish the verbal noun *закуска* does not have a translation equivalent. In this example the translators choose different strategies for the translation of the noun *закуска*. In Russian and Spanish dictionaries *закуска* is translated in the following way:

Russian-Spanish Dictionary (Sopena): acción de tomar un bocado, entremés.

Table 1

M.A. Bulgakov	The translator Amaya Lacasa	The translator Marta Rebón
Сидели мирно, совершенно тихо, закусывали...	Estábamos tan tranquilos, en silencio, <i>tomando algunas cosas...</i> (We were sitting peacefully, eating something).	Estábamos sentados en paz, completamente tranquilos, <i>picando algo de comer</i> (We were sitting quietly, completely relaxed, having a little food).
Прожевывая кусок икры, Степа выдал из себя слова: – А вы что же... закусить? – Благодарствуйте, я не закусываю никогда, – ответил незнакомец и налил по второй.	Stiopa saboreó, masticando, un trozo de caviar. –Y ¿usted no come nada? – <i>Se lo agradezco, pero nunca como mientras bebo</i> —respondió el desconocido llenando las copas de nuevo. (Stepa savoured a piece of caviar, chewing it: – And aren't you eating anything? – No, thank you very much but <i>when I drink I never eat</i> , – answered the stranger, – filling the glasses once again).	Mientras masticaba un poco de caviar, Stiopa consiguió articular estas palabras: ¿No quiere... <i>tomar un tentempié?</i> – <i>Se lo agradezco, nunca tomo tentempiés</i> —respondió el desconocido y sirvió una segunda copa de vodka. (While chewing some caviar, Stepa managed to say these words: And wouldn't you like a hors d'oeuvre? – No, thank you very much, but I never eat hors d'oeuvres – answered the stranger and poured a second glass of vodka).

Table 2

M.A. Bulgakov	Translator Amaya Lacasa	Translator Marta Rebón
Единственно, что вернет вас к жизни, это две стопки водки с острой и горячей закуской.	Lo único que le hará volver a la vida es un par de copas de vodka <i>con algo caliente y picante</i> . (The only thing which can bring you back to life are two wine glasses of vodka with something <i>hot and spicy</i>).	Lo único que lo devolverá a la vida es un par de vasitos de vodka <i>con algo de comer picante y caliente</i> . (The only thing that can bring you back to life are two little glasses of vodka <i>with something hot and spicy</i>).
А на круглом столе был накрыт обед, и среди закусок стояло несколько бутылок.	La mesa redonda estaba puesta para la comida y entre los <i>platos había varias botellas</i> . (The round table was laid for lunch, and there were several bottles among the dishes).	Sobre la mesa redonda estaba puesta la comida y en medio de los <i>platos con entrantes</i> sobresalían las botellas. (Food was served on the round table, and the bottles stood out among the plates with appetizers).

Russian-Spanish Dictionary (Rubiños):
entremés, tapa.

Google translator: aperitivo.

In our opinion, we should pay attention to the following: 1) in Spain it is not customary to drink strong alcoholic beverages (especially vodka) while having lunch or dinner because of cultural and national traditions. The units provided for the equivalents of the Russian *закуска tapa* and *aperitivo* denote a small portion of food accompanying wine or beer. 2) In Russian tradition, vodka, being strong, is mostly drunk quickly, in one gulp, explaining why it is quickly followed by some food. The Spanish drink wine and beer slowly, usually sipping them.

Taking into account everything mentioned above and acknowledging that the situation described in Bulgakov's text cannot take place in Spain (both translators are Spanish), we would like to highlight the completely different translation strategies which have been chosen:

Amaya Lacasa translated *с острой и горячей закуской* (with hot and spicy appetizers) as *con algo caliente y picante* (with something hot and spicy), *не закусываю никогда* (I never have any appetizers) as *nunca como mientras*

bebo (When I drink, I never eat). Amaya Lacasa prefers to describe a general situation and speaks in general about eating food.

Marta Rebón tries to reflect the process of eating of appetizers using the words *tentempié* and *entrante* for *А вы что же... закусить?//¿No quiere...tomar un tentempié?* (And you... to have an appetizer?) – *Не закусываю никогда// Nunca tomo tentempiés* (I never have any appetizers) . In this case the translator chooses one of the potential equivalents of the word *закуска* in the Spanish language, but the translation does not sound entirely natural for a native speaker. The Spanish *tentempié* denotes “a small portion of food, which is eaten to recover one's strength quickly”, i.e. *tomar un tentempié* is a single action carried out when necessary. Accordingly, it is impossible to say *Yo nunca tomo tentempié* in Spanish. *Quiere... tomar un tentempié* is possible but does not necessarily imply that a person who says that drinks alcoholic beverages.

Regarding the example *и среди закусок стояло несколько бутылок* (and there were several bottles among the appetizers), Marta Rebón translates *закуски* (appetizers) as *platos con entrantes* (plates with appetizers). In this

case the equivalent chosen is natural in Spanish, but does not appropriately reflect the meaning of the original Russian text. *Entremés* in the Spanish language denotes some kind of light food, which is served as an appetizer before the main course (sausage, olives etc.).

In the case of the phrase *с острой и горячей закуской* (with hot and spicy appetizers) Marta Rebón translates it as Amaya Lacasa also does: *con algo de comer picante* (with something hot and spicy to eat).

In *The Master and Margarita* novel there is a wide range of drinking vessels, for instance: they drink vodka from *стопки* (shot glasses), *рюмки* (small liqueur glasses), *лафитные стаканы* (Lafitte glasses), wine and champagne from *бокалы* (wine glasses), and cognac from *стаканы* (glasses) and *стопки* (shot glasses). A contemporary reader can note the following fact: the characters of the novel can drink such beverages as vodka, wine and cognac from *стаканы* (glasses), for example: *Больной (мастер) взял стакан и выпил то, что в нем было, но рука его дрогнула, и опустевший стакан разбился у его ног. <...> – Еще! – приказал Воланд. После того как мастер осушил второй стакан, его глаза стали живыми и осмысленными* (A sick man (master) took a glass and drank what was inside, but his arm didn't shake and an empty glass broke near his feet. <...> – More! – ordered Voland. After the master had emptied a second glass, his eyes became bright and full of thought), or *Ты покинул бедного Бегемота, променяв его на стакан – правда, очень хорошего – коньяку!* (You left a poor Begemot, changing him for a glass, – well, to be honest of a very good cognac!).

This fact should be considered in more detail. In our opinion, a *лафитник* and *лафитничек* (Lafitte glass), occupies a special place in Bulgakov's novel, which we have never seen in the texts, anecdotes or plays by

Anton Chekhov, for example. Most probably, Lafitte glasses have completely disappeared from the everyday life of normal citizens that is why it is not represented in modern urban folklore in anecdotes about wine-drinking; and in plays by Chekhov there are traditional (or customary) drinking vessels for wine: there is a *рюмка* (shot glass) for vodka and there is a *бокал* (wine glass) for champagne and wine. A Lafitte glass is a shot glass or a big liqueur glass of an elongated shape for red wine, i.e. Lafitte. Going back to the topic of the glasses used by the characters of *The Master and Margarita* by Bulgakov for drinking, we consider that the contexts where a glass is mentioned, the Lafitte glass is meant and not a *граненый стакан* (faceted glass). Faceted glasses are more characteristic of tea-drinking in public catering, and as Olga Ermakova (Ermakova, 2008: 66) states, “they completely disappeared from everyday life around twenty years ago”.

These views on the drinking vessels in the novel are shown in the following Table 3.

An analysis of Russian and Spanish words, denoting drinking vessels (Table 4).

In the following table, the words which reflect very similar realia in Russian and in Spanish can be found, as in the case with *стакан* (*vaso*), *бокал* (*copa*) and *стопка* (*chupito*). Nevertheless there are other words like *лафитный стакан* and *рюмка*, which denote realias, that do not have equivalents, per se, in Spanish, neither in their shape, nor their volume. In these cases we have carried out adaptations and for their translation have been chosen words which denote the nearest realia depending on their volume. The equivalent of *лафитный стакан* is *copa*, and of *рюмка* is *chupito* although, as was previously mentioned, the actual object, per se, does not exist.

An analysis of the translation of the drinking vessels represented in the Spanish text (Table 5).

Table 3

Name	Volume	M.A. Bulgakov
<p>Стакан A glass, a drinking vessel for alcoholic and non alcoholic beverages etc. a glass of water or juice.</p>	200-250 ml	<p>После того как мастер осушил второй <i>стакан</i>, его глаза стали живыми и осмысленными. Ты покинул бедного Бегемота, променяв его на стакан – правда, очень хорошего – коньяку!</p>
<p>Лафитный стакан A Lafitte glass, a small glass, used for red wines like Lafitte</p>	150 ml	<p>Никанор Иванович налил <i>лафитничек</i> водки, выпил, налил второй, выпил, подхватил на вилку три куса селедки...</p>
<p>Бокал A wine glass, a drinking vessel for alcoholic beverages, mostly of medium strengths</p>	100-250 ml	<p>Козлоногий поднес ей <i>бокал</i> с шампанским, она выпила его, и сердце ее сразу согрелось.</p>
<p>Стопка A shot glass, (a cylindrical glass), a small glass for drinking vodka</p>	50-100 ml	<p>Единственно, что вернет вас к жизни, это две <i>стопки</i> водки с острой и горячей закуской.</p>
<p>Рюмка A liqueur glass, a small drinking vessel for alcoholic beverages, mostly of a medium or higher strength</p>	20-150 ml	<p>В то время как Коровьев и Бегемот чокались второй <i>рюмкой</i> прекрасной холодной московской двойной очистки водки ...</p>

Table 4

Name (RL)	Volume	Name (SL)	Volume
<p>Стакан A drinking vessel for alcoholic and non alcoholic beverages etc. a glass of water or juice.</p>	200-250 ml	<i>vaso</i> (a diminutive word for <i>vaso</i> is <i>vasito</i> in Spanish)	200-250 ml
<p>Лафитный стакан A little glass, used for red wines like Lafitte</p>	150 ml	<i>copa</i>	100-250 ml
<p>Бокал A drinking vessel for alcoholic beverages, mostly of a medium strength</p>	100-250 ml	<i>copa</i>	100-250 ml
<p>Стопка (a cylindrical glass), a little glass for drinking vodka</p>	50-100 ml	<i>chupito</i>	50-100 ml
<p>Рюмка A liqueur glass, a small drinking vessel for alcoholic beverages, mostly of a medium or higher strength</p>	20-150 ml	<i>chupito</i>	30-50 ml

Table 5

M.A. Bulgakov	Translator Amaya Amaya Lacasa	Translator Marta Rebón
Единственно, что вернет вас к жизни, это две <i>стопки</i> водки с острой и горячей закуской.	Lo único que le hará volver a la vida es un par de <i>copas</i> de vodka (literal translation: two glasses of vodka) con algo caliente y picante.	Lo único que lo devolverá a la vida es un par de <i>vasitos</i> de vodka (literal translation: two glasses of vodka) con algo de comer picante y caliente.
Незнакомец не дал Степину изумлению развиться до степени болезненной и ловко налил ему <i>полстопку</i> водки.	El desconocido, para evitar que el estupor de Stiopa tomase desmesuradas proporciones, le sirvió <i>medio vaso de vodka</i> con rapidez (half a glass of vodka).	El desconocido no permitió que el estupor de Stiopa creciera hasta un grado enfermizo y, con un gesto ágil, le sirvió <i>medio vasito de vodka</i> (a small glass).
- А вы? – пискнул Степа. - С удовольствием! Прыгающей рукой поднес Степа <i>стопку</i> к устам, а незнакомец одним духом проглотил содержимое своей <i>стопки</i> .	¿Y usted? –pio Stiopa. Con mucho gusto. Stiopa se llevó la <i>copa</i> a los labios con la mano temblorosa y el desconocido se bebió la suya de un trago (a wine glass).	– ¿Y usted? – pio Stiopa. Con mucho gusto. Con la mano temblorosa Stiopa se llevó <i>el vasito</i> a los labios, mientras que el desconocido, de un solo trago, se atizó el contenido del suyo (a small glass).
Но оказались в спальне вещи и похуже: на ювелиршином пуфе в развязной позе развалился некто третий, именно – жутких размеров черный кот со <i>стопкой</i> водки в одной лапе и вилкой, на которую он успел поддеть маринованный гриб, в другой.	Pero aún descubrió algo peor en su propio dormitorio: en el pouf de la joyera, sentado en actitud insolente, un gato negro de tamaño descomunal sostenía una <i>copa</i> de vodka en una pata y en la otra un tenedor, con el que había pescado una seta (a wine glass).	Pero aún iba a descubrir algo peor en su dormitorio: en la otomana de la joyera, en una pose desenvuelta, se arrellanaba un tercer invitado; en concreto, el gato negro de espantoso tamaño con un <i>vasito</i> de vodka en una pata y, en la otra, un tenedor con el que se las había ingeniado para pinchar una seta marinada (a small glass).
Никанор Иванович налил <i>лафитничек</i> водки, выпил, налил второй, выпил, подхватил на вилку три куска селедки...	Nikanor Ivánovich se sirvió un <i>vaso</i> de vodka que bebió enseguida, se sirvió otro y se lo tomó y pinchó con un tenedor tres trocitos de arenque (a small glass).	Nikanor Ivánovich se sirvió una <i>copita</i> de vodka, se la atizó, se sirvió otra, hizo lo propio, y pinchó con el tenedor tres trocitos de arenque (a small wine glass).
(Кот) налил Маргарите какой-то прозрачной жидкости в <i>лафитный стакан</i> .	– Noblesse oblige – indicó el gato, y le sirvió a Margarita un líquido transparente en un <i>vaso pequeño</i> (a small glass).	Noblesse oblige –observó el gato y le sirvió a Margarita, en un <i>vaso</i> para vino, un líquido transparente-(a glass).
Бегемот отрезал кусок ананаса, посолили его, поперчил его, съел и после этого так залихватски тяпнул <i>вторую стопку</i> спирта, что все зааплодировали.	Popota cortó una rodaja de piña, le puso sal y pimienta, se la tomó y después se zampó una <i>copa</i> de vodka con tanta desenvoltura que todos le aplaudieron (a wine glass).	Behemot cortó una rodaja de piña, la salpimentó, se la comió y luego se atizó con tanta bravura un segundo <i>vasito</i> de alcohol que todos le aplaudieron (a small glass).
Выпив <i>третью стопку</i> коньяку, который на Азазелло не производил никакого действия, визитер заговорил так:	Asaselo, después de beberse la tercera <i>copa</i> de coñac, que no le hacía ningún efecto, dijo (a wine glass).	Después de tomarse el tercer <i>vasito</i> de coñac, que a Azazelo no le causaba ningún efecto, habló así (a small glass).
Коньяк он (Азазелло) тоже ловко пил, как и все добрые люди, целыми <i>стопками</i> и не закусывая.	El coñac lo tomaba como es debido, apurando la <i>copa</i> hasta el final sin comer nada (a wine glass).	Sabía beber coñac, como hace la buena gente, atizándose <i>copas</i> de un trago y sin comer nada (a wine glass).

Continued Table 5

В то время как Коровьев и Бегемот чокались второй <i>рюмкой</i> прекрасной холодной московской двойной очистки водки ...	Cuando Koróviev y Popota brindaban por segunda vez con <i>copas</i> de un vodka espléndido, de doble purificación... (a wine glass).	Cuando Koróviev y Behemot chocaban por segunda vez sus <i>copas</i> llenas de un excelente y helado vodka moscovita, de doble destilación... (a wine glass).
Через четверть часа Рюхин, в полном одиночестве, сидел, скорчившись над рыбцом, пил рюмку за <i>рюмкой</i> , понимая и признавая, что исправить в его жизни уже ничего нельзя, а можно только забыть.	Un cuarto de hora más tarde Riujin estaba encorvado sobre una <i>copa</i> , bebiendo una tras otra completamente solo. Comprendía, y se resignaba a ello, que su vida ya no tenía arreglo; lo único que podía hacer era olvidar (a wine glass).	Un cuarto de hora después, Riujin estaba sentado en total soledad, encorvado sobre un plato de dorada, atizándose una <i>copa</i> detrás de otra, atendiendo y dándose cuenta de que ya no podía corregir nada en su vida y que solo podía olvidar (a wine glass).
Как-нибудь за <i>рюмкой</i> я вам расскажу несколько фактов из моей биографии, вы обхохочетесь!	Ya le contaré cosas de mi vida otro día, cuando tomemos una <i>copa</i> , le aseguro que se partirá de risa (a wine glass).	Un día, cuando tomemos una <i>copa</i> , ya le contaré algunos episodios de mi vida ¡y se desternillará de risa! (a wine glass).
В то время как Коровьев и Бегемот чокались второй <i>рюмкой</i> прекрасной холодной московской двойной очистки водки.	Cuando Koróviev y Popota brindaban por segunda vez con <i>copas</i> de un vodka espléndido, de doble purificación... (glasses).	Cuando Koróviev y Behemot chocaban por segunda vez sus <i>copas</i> llenas de un excelente y helado vodka (glasses).

Let us see the translation of these notions (*стопка*, *рюмка* and *лафитный стакан*) into the Spanish language:

Стопка (a shot glass)

Amaya Lacasa translates *стопка* as *vaso* or *copa*, Marta Rebón as *vasito* or *copa*. The analysis showed that in Spanish culture it is customary to drink vodka exclusively from a *chupito*. The translation of *стопка* as *vaso* does not reflect a relevant characteristic of volume, just as *vasito* only refers to its purpose (*vasito*, as previously mentioned, is a diminutive of *vaso* and it denotes any little glass for alcoholic and non-alcoholic beverages).

Лафитный стакан (Lafitte glass)

A Lafitte glass is a part of realia, which does not exist in Spanish culture in spite of the widespread tradition of wine-drinking. Amaya Lacasa translated *лафитный стакан* as *vaso pequeño*, Marta Rebón as *vaso para vino*, choosing the descriptive translation method. Taking into consideration the assignment and volume, it is

probably more appropriate to translate it as *copa*. It is a realia which does not exist in Spanish culture.

Рюмка (A liqueur glass) is part of a realia, which does not exist in Spanish culture. Despite the fact that the realia does not exist in Spanish, both translate it as *copa*, although the notion *copa* only coincides in shape, not in volume. We consider that in this situation, the principle of volume should prevail, and accordingly, it seems appropriate to translate *рюмка* as *chupito*.

The translations of the wine drinking verbs are considered below.

A group of wine-drinking verbs with the same meaning *выпить* (to have a drink) in the novel by Mikhail Bulgakov is represented with the following verbs, which are close in their main meaning, but have different semantic and stylistic nuances.

The verb *выпить* as an indicator of a certain stage of a wine-drinking situation has in its meaning the component of *quickly*: *выпить до*

дна (to drain – to drink quickly and without dregs in a drinking vessel); *выпить залпом* (to drink in a gulp – to drink quickly, at once, without stopping); *осушить* (to drain – to drink the contents of something to the bottom of a drinking vessel (colloquial)), *осушить залпом* (to drain in a gulp – to drink the contents of something to the bottom of a drinking vessel (colloquial), at once, without stopping); *тянуть* (to knock back (vernacular) – to drink some alcohol); *выпить*

очень проворно (to drink quickly and deftly, in a joyful way) (Table 6).

The translation of these words into Spanish:
Выпить (to have a drink)

In the translation of the perfective verb both translators choose two completely different strategies. Amaya Lacasa translates *выпить* as *beber*, Marta Rebón as *atizar*, because in the Spanish language a verb, being able to reflect the process of “drinking alcoholic

Table 6

М. А. Bulgakov	Translator Amaya Lacasa	Translator Marta Rebón
- А вы? – пискнул Степа. - С удовольствием! Прыгающей рукой поднес Степа стопку к устам, а незнакомец одним духом проглотил содержимое своей стопки.	¿Y usted? –pio Stiopa. Con mucho gusto. Stiopa se llevó la copa a los labios con la mano temblorosa y el desconocido <i>se bebió la suya de un trago</i> . (drank the glass of wine in one gulp)	¿Y usted? –pio Stiopa. Con mucho gusto. Con la mano temblorosa Stiopa se llevó el vasito a los labios, mientras que el desconocido, <i>de un solo trago, se atizó el contenido del suyo</i> . (drank the glass of wine quickly)
Тут кот <i>выпил</i> водку, и Степина рука поползла по прилолке вниз.	El gato se <i>bebió</i> el vodka y la mano de Stiopa comenzó a deslizarse por el marco (drank vodka).	Entonces el gato se <i>atizó</i> el vodka, y la mano de Stiopa empezó a resbalar por el dintel. (drank the glass of wine quickly)
Никанор Иванович налил лафитничек водки, <i>выпил</i> , налил второй, выпил, подхватил на вилку три куса селедки...	Nikanor Ivánovich se sirvió un vaso de vodka que <i>bebió enseguida</i> , se sirvió otro y se lo tomó y pinchó con un tenedor tres trocitos de arenque (drank at once).	Nikanor Ivánovich se sirvió una copita de vodka, <i>se la atizó</i> , se sirvió otra, hizo lo propio, y pinchó con el tenedor tres trocitos de arenque. (drank the glass of wine quickly)
Бегемот отрезал кусок ананаса, посолили его, поперчил его, съел и после этого так залихватски <i>тянул</i> вторую стопку спирта, что все зааплодировали.	Popota cortó una rodaja de piña, le puso sal y pimienta, se la tomó y después <i>se zampó</i> una copa de vodka con tanta desenvoltura que todos le aplaudieron (gulped down a glass of vodka).	Behemot cortó una rodaja de piña, la salpimentó, se la comió y luego <i>se atizó</i> con tanta bravura un segundo vasito de alcohol que todos le aplaudieron. (<i>Begemot cut a slice of a pineapple, put some salt and pepper on it, ate it and after that drank quickly a second small glass of alcohol with such prowess, that everybody applauded</i>).
После того как мастер <i>осушил</i> второй стакан, его глаза стали живыми и осмысленными.	<i>Vaciado</i> el segundo vaso, la mirada del maestro se tornó viva y expresiva. (<i>having drained the second glass, ...</i>).	Cuando el maestro dejó <i>vacío</i> el segundo vaso, sus ojos se tornaron vivos e inteligentes. (<i>When the master drained the second glass...</i>).
Коньяк он (Азazelло) тоже ловко <i>пил</i> , как и все добрые люди, целыми стопками и не закусывая.	El coñac <i>lo tomaba</i> como es debido, apurando la copa hasta el final sin comer nada. (He drank cognac, as it should be drunk drinking the whole glass without eating anything).	Sabía <i>beber</i> coñac, como hace la buena gente, atizándose copas de un trago y sin comer nada. (He knew how to drink cognac, as good people do, drinking whole glasses in a gulp without eating anything).

beverages”, does not exist. Marta Rebón, trying to compensate the intensity and singularity of the action uses the verb *atizar*, which means “to drink or to eat something very intensively”. The problem is that this verb is rarely used in Spanish and, accordingly, sounds unnatural to native speakers. Amaya Lacasa’s choice seems to be more successful, because the verb *beber* is used in relation to alcoholic beverages. For example, *Me gusta beber // Я люблю выпить* (I like drinking); *¿Quieres algo de beber? // Хочешь что-нибудь попить или выпить?* (Do you want to have something to drink?). Amaya Lacasa sometimes tries to compensate the intensity of an action with the help of the adverb *enseguida* (immediately), which does not seem to be entirely appropriate. It would be better to translate it as *se lo bebió*.

Тянуть (to knock back):

Amaya Lacasa translates *тянуть* as *zampar*, trying to highlight the intensity of the action, not taking into account the fact that it is a vernacular equivalent of the verb *выпить*. It would be more appropriate to translate it as *тянуть* like *beber*. It is possible to say *zamparse una copa de vodka* in Spanish, but it sounds intense and unnatural.

Осушить (to drain):

Both translators translate *осушить* as *vaciar* (to empty), and it is quite a rare use in relation to the action “to drink”. Moreover, this meaning is not recognized in the dictionary of the Royal Spanish Academy. It is better to translate it as *beber*: “Una vez que el maestro *se bebió* el segundo vaso...”

Проглотить (to gulp):

Amaya Lacasa translates the perfective verb *проглотить* as *beber*, and Marta Rebón as *zampar*, following on from the translation of *выпить*. It seems that the correct measure was adapted by Amaya Lacasa because the nuances of meanings which these three verbs *тянуть*,

осушить and *проглотить* have, turn out to be inexpressible in Spanish.

Пить (to drink):

Both translations are correct. In relation to cognac and alcoholic beverages it is possible to say *tomar* in Spanish, which is how Amaya Lacasa translates it and *beber* as Marta Rebón translates it.

It is also worth paying attention to the use of the verbs which Bulgakov employs depending on the character who carries out the action of drinking. Regarding Voland, who uses only the verb *пить* (to drink) in Russian, possibly because he is a professor who belongs to the intellectuals. Nevertheless, in respect to the characters of *Новая Москва* (New Moscow), the vocabulary employed is more colloquial and that is why the verbs *тянуть* (to knock back), *осушить* (to drain) or *проглотить* (to gulp) are used. These verbs are characteristic of the proletariat culture, also known as *Новая культура* (New Culture), which came to Russia after the Revolution.

Accordingly, it can be stated that the lack of attention of a translator to certain episodes of a fictional text, in this case to a not completely accurate reproduction of the situation of wine-drinking, namely hyperbole of the volume of beverages being consumed, distortion of the elements of the situation *закуска*, the loss of stylistic nuances of the meaning of the wine-drinking verbs *осушить*, *тянуть*, leads to the distortion of the author’s intention. If Mikhail Bulgakov wanted to show the different cultures of the daily life of his characters, then, in translation, this idea is lost. Consequently it causes (or proves) stereotypical ideas about the Russian national character: love for strong alcoholic beverages and their consumption completely excluding the element of national culture from these ideas. The existence of stereotypes leads to a

superficial interpretation of the novel and its distortion in translation, accordingly forming and fixing the stereotypes for a reader of the translation.

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**Повседневная культура
в художественном и переводном тексте
(на материале переводов на испанский язык
романа М.А. Булгакова «Мастер и Маргарита»)**

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Роман М.А. Булгакова «Мастер и Маргарита» как выдающееся художественное произведение русской литературы XX века неоднократно становилось объектом перевода и переводческой аттракции. В Испании роман «Мастер и Маргарита» был переведен Амайей Лакасой (2006) и Мартой Ребон (2014). Существование иноязычного перевода художественного произведения обуславливает вопрос о качестве данного перевода. Проблема качества перевода с точки зрения лингвистической теории перевода может быть переформулирована как проблема переводческого тождества. Исследование соотношения оригинала и перевода художественного текста предполагает экспликацию переводческих связей, ответственных за передачу исследуемых художественных образов. Значимой проблемой в данном контексте представляется асимметрия языковой формы художественного текста. При переводе художественного текста переводчик должен избегать стереотипных представлений о нации, чья культура является предметом его анализа; быть объективным и непредвзятым интерпретатором незнакомых ему реалий другой этнокультуры. В данной статье анализируется лексика, выражающая повседневную культуру, в романе «Мастер и Маргарита» и его испанском переводе.

Ключевые слова: Булгаков, «Мастер и Маргарита», повседневная культура, реалия, перевод, испанский, русский.

Научная специальность: 10.00.00 – филологические науки.
